

from you, and that perhaps before he is thoroughly awake, going on with it, and singing Out the remainder of the whole song to the end. Thus the fingers of an exercised latonist, and the legs and whole body of a skilful dancer, are directed to move regularly and orderly, in a long train and series of motions, by those artificial habits in them, which do not themselves at all comprehend those laws arid rules of music or harmony, by which they are governed. So that the same thing may be said of these habits, which was said before of nature, that they do not know, but only do. And thus we see there is no reason, why this plastic nature (which is supposed to move body regularly and artificially) should be thought to be an absolute impossibility, since habits do, in like manner, gradually evolve themselves in a long train or series of regular and artificial motions, readily prompting the doing of them, without comprehending that art and reason, by which they are directed. The forementioned philosopher illustrates the seminary reason and plastic nature of the uni-vgrse, by this very instance : ?J
rol/wv cvlp-

i » op[>]icrrnc» / TJ7 otmu rtyryucri^{c. 16. p. 267.}
oper.

>>7 €oiffv avroe, /cat i? rl^vi? avrov /civa,
KOI ovT(*> /civft, we TIJC ^wiyc avrrJG rotavrrjc ^cuc
oucrijc- The
energy of nature is artificial, as when a
dancer
moves ; for a dancer resembles this
artificial life
of nature, forasmuch as art itself moves
him, and
SQjjnoves him as being such a life in
him. — And
agreeably to this conceit, the ancient
mythologist&
represented the nature of the
universe, by Pan
playing upon a pipe or harp, and
being in love

with the nymph, Echo ; as if nature did,
by a kind
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